THE ART EXHIBITION CATALOGUES OF THE VICTORIA AND ALBERT MUSEUM

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VICTORIA AND ALBERT MUSEUM

CENTENARY OF WILLIAM MORRIS

CATALOGUE OF EXHIBITION

1934

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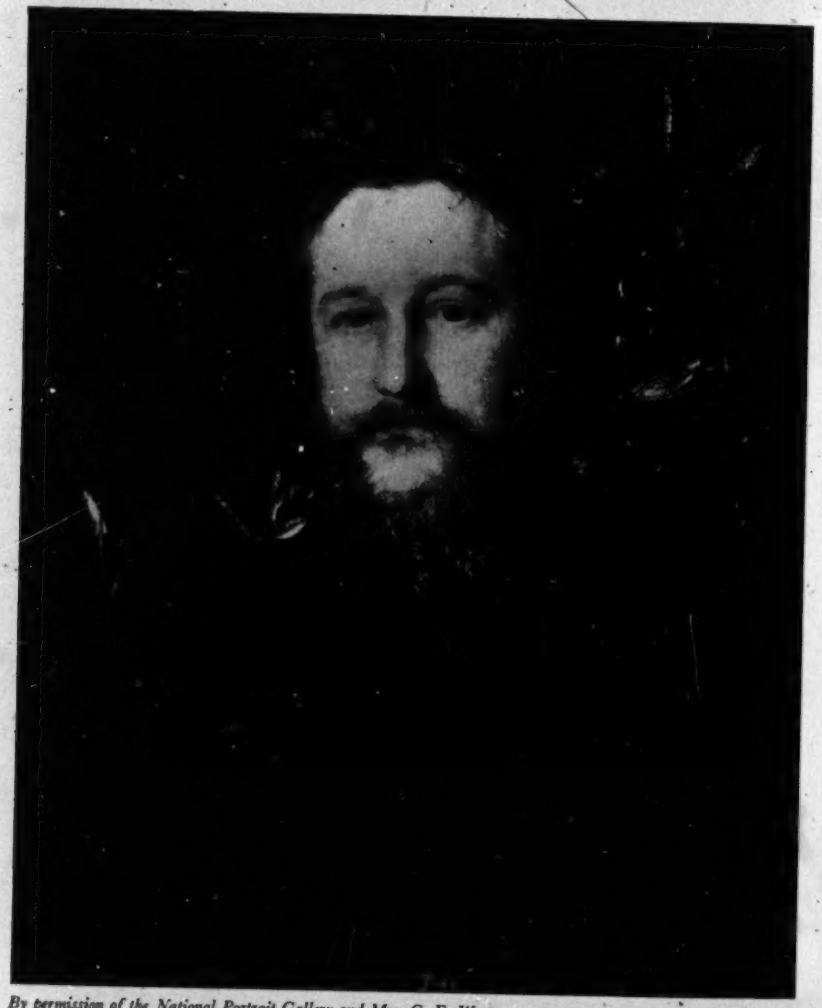

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CATALOGUE
OF AN EXHIBITION
IN CELEBRATION OF THE CENTENARY OF
WILLIAM MORRIS
HELD AT THE VICTORIA AND ALBERT MUSEUM
FEBRUARY 9–APRIL 8

LONDON
Published under the Authority of the Board of Education
1934

FOREWORD

It is most appropriate that the Centenary of William Morris's birth should be celebrated in this Museum by an Exhibition of work by him and the firm of Morris & Company. His connexion with the activities of South Kensington was various and valuable, as benefactor to the Museum collections, adviser on acquisitions and examiner to the Art Department. In his evidence before the Royal Commission on Technical Instruction of 1882 he spoke of his own studies at the Museum, declaring that 'perhaps I have used it as much as any man living'.

This Exhibition could not have been undertaken without the invaluable co-operation of Miss May Morris. Mr. J. W. Mackail kindly acted as Chairman of a committee consisting of Miss May Morris, Sir Sydney Cockerell, Mr. H. C. Marillier, Mr. C. H. St. John Hornby, the Poet Laureate, and four members of the Museum staff. Sir Emery Walker's death in the summer of 1933 deprived the committee of advice from one who had been intimately associated with Morris and the work of the Kelmscott Press. We are greatly indebted to the generosity of the municipal authorities and private owners who have lent to the Exhibition. The Trustees of the National Portrait Gallery most courteously agreed to lend for the occasion G. F. Watts's portrait of William Morris. An Introduction to this catalogue has been contributed by Mr. Mackail.

February 1934. ERIC MACLAGAN

INTRODUCTION

This Exhibition of the work of William Morris illustrates, by such selected examples as were available, the products of his work as a craftsman and designer, and the revolution which he created in the sphere of the industrial arts.

In order to appreciate fully the motive force which underlay and guided his craftsmanship, it must be borne in mind that the side of Morris here represented is only one element of an extraordinary and manifold activity throughout a life into which he crowded the work of ten ordinary men. 'Poet, artist, manufacturer and Socialist,' the terse summary under which his career has been chronicled, is a substantially correct description. His place among the English poets is high and secure, and may be that which will be most permanent. But on all these paths alike he was following a single ideal. He turned from one kind of art to another with complete ease, because to him all the arts were one, being applications, to certain materials and for certain purposes, of a single motive, 'making things different from what they were' by bringing beauty and pattern into them. Art was the joy and the realization of life. A maxim of his, widely known, and differing from most maxims by being certain in its application to any particular case, was 'Have nothing in your house except what you know to be useful or believe to be beautiful.' This was said with special reference to furnishing and decoration; but it holds good of the whole fabric of life, both for the individual and for the community. Towards its application in his own person he had remarkable natural gifts: swiftness of eye, certainty of hand, tenacity of memory, a powerful physique almost incapable of fatigue. This simplification of the machinery of life made his immense output possible. His hand was never at rest. Design flowed from it perpetually,

and with little apparent effort. He never was in a hurry, never let one special interest cancel or cramp another; he always knew what he wanted, and always (in a different sense from its customary one) did what he liked.

All good work was for him creative as well as executive. It was while he was deeply immersed in the processes of dyeing that he wrote his great epic of Sigurd. It was while the Kelmscott Press, with all the practical work it involved, was his main occupation that the prose romances of his later years issued in full volume from his pen. His whole life was guided by a central ideal and a central purpose, the reconstitution of art as a function of life, and the revitalization of life through art.

As regards the constructive and decorative arts, this meant for Morris going back to the Middle Ages, not with the idea that the life of a past age could be reinstated, but in order that a fresh start might be made from the point at which he held that it had taken a wrong direction. Fashions change; and now, nearly forty years after Morris's death, his work has been superseded in favour, fallen largely into neglect, even in certain quarters into contempt. But its influence remains, carrying with it the personality of its artificer. This Exhibition is more than a collection of the dead work of a dead man; it is the record and symbol of an unexhausted vital force which is not of merely historical interest, but has the power of communicating itself to a new generation.

J. W. MACKAIL

WILLIAM MORRIS, CRAFTSMAN, & THE FIRM OF MORRIS & CO.

William Morris was born at Walthamstow on March the 24th, 1834. When he had taken his Final Schools at Oxford, he articled himself in January, 1856, to George Edmund Street (1824–1881), a leading architect of the Gothic Revival, who designed the Law Courts in the Strand. In his spare time Morris tried his hand at illuminating, wood-carving, and modelling in clay. After spending less than a year in Street's office, he abandoned architecture for painting, a change of plan which was mainly due to the masterful influence of Dante Gabriel Rossetti (1828–1882).

For two years Morris painted industriously. From 1857 until 1859, he and Burne-Jones (1833–1898) shared, at 17 Red Lion Square, Holborn, rooms furnished with a huge settle-cupboard, tables and chairs, which were made by a local joiner from Morris's designs.

In 1859 Morris married, and his architect friend, Philip Webb (1831–1915), built for him 'Red House', near Bexley Heath, Kent, where the Morrises lived from 1860 until 1865. The decoration and furnishing of this house brought Morris's enthusiasm for the domestic arts into practical operation.

In 1861 the firm of Morris, Marshall & Faulkner was established. The partners were Morris himself, Burne-Jones, Rossetti, Ford Madox Brown (1821–1893), Philip Webb, C. J. Faulkner, and P. P. Marshall, a surveyor. Morris was appointed manager and became the mainstay of the business. A circular was headed 'Morris, Marshall, Faulkner & Co. Fine Art Workmen in Painting, Carving and the Metals.' Amazingly rich in genius, the venture was extremely poor in

capital, for it was begun with single shares of £1 contributed by each of the partners. The original partnership was dissolved in 1875, and the firm's title was changed to that of Morris & Co., Morris becoming sole proprietor and manager.

The first workshops and business premises had been at 8 Red Lion Square. They were transferred in 1865 to 26 Queen Square, Bloomsbury. In 1877 showrooms were opened at 449 Oxford Street, and in 1881 a seven-acre site was taken for the firm's works at Merton Abbey, near Wimbledon, where almost every branch of Morris & Co.'s different manufactures could be brought together in rural surroundings. The River Wandle, which ran past the workshops, provided water which was eminently suitable for dyeing, and at Merton various textile processes could be undertaken on a large scale.

CATALOGUE

Unless otherwise stated, exhibits are the work of William Morris, or designed by him.

*

STAINED GLASS

This was always a most important branch of the firm's work. Burne-Jones designed the vast majority of the cartoons, although both Madox Brown and Rossetti made some designs before 1875. Morris's own designs were mainly for foliage backgrounds to the figures by Burne-Jones. Philip Webb supplied designs for animals.

1 ST. GEORGE (six panels). Designed by D. G. Rossetti, 1862, for a house at Marlow.

2 MUSIC. Designed by D. G. Rossetti.

3 CHAUCER asleep. Designed by Sir E. Burne-Jones, 1864.

4 THE GOD OF LOVE AND ALCESTE, from Chaucer's *Legende of Good Women*. Designed by Sir E. Burne-Jones, 1864.

5 DIDO AND CLEOPATRA, from Chaucer's *Legende of Good Women*. Designed by Sir E. Burne-Jones, 1864.

6 PENELOPE. Designed by Sir E. Burne-Jones, 1864.

7 THE PATRIARCH JACOB. Designed by Sir E. Burne-Jones, 1865–70.

8 A WOMAN. Designed by Sir E. Burne-Jones, 1865–70.

9 A YOUNG KING. Designed by Sir E. Burne-Jones, 1865–70.

10 HOMER. Designed by Sir E. Burne-Jones, 1872–4.

11 A WOMAN playing a harp, 1872–4.

CARTOONS AND DESIGNS FOR STAINED GLASS

12 KING ARTHUR. *Lent by Morris & Co.*

13 FOLIAGE backgrounds (3). *Lent by Morris & Co.*

14 ROUNDELS (2) by Philip Webb, for All Saints', Selsley, Glos. *Lent by Morris & Co.*

15 THE SONG OF SOLOMON, by Sir E. Burne-Jones, for Darley Dale Church, 1862. *Lent by City Museum and Art Gallery, Birmingham.*

a. 'I charge you, O daughters of Jerusalem.'
b. 'My mother's children were angry with me.'
c. 'I opened to my beloved.'
d. 'As the lily among thorns.'
e. 'The watchmen that went about the city found me.'
f. 'As the apple tree among the trees of the wood.'
g. 'It is the voice of my Beloved that knocketh.'
h. 'Whither is thy Beloved gone, O thou fairest among women?'

16 THE NATIVITY, by Sir E. Burne-Jones, 1863. *Lent by City Museum and Art Gallery, Birmingham.*

17 SS. STEPHEN AND ALBAN, by Sir E. Burne-Jones, with notes by Burne-Jones and Morris. On the back is a Latin poem in the autograph of Swinburne, 1864. *Lent by the Fitzwilliam Museum, Cambridge.*

18 ST. MARK THE EVANGELIST, by Sir E. Burne-Jones, for Jesus College, Cambridge, 1874. *Lent by City Museum and Art Gallery, Birmingham.*

19 THE SACRIFICE OF ABRAHAM, by Sir E. Burne-Jones, for Leigh Church, 1874. *Lent by City Museum and Art Gallery, Birmingham.*

20 THE SACRIFICE OF NOAH, by Sir E. Burne-Jones, for Leigh Church, 1874. *Lent by City Museum and Art Gallery, Birmingham.*

21 ST. JOHN THE EVANGELIST, by Sir E. Burne-Jones, 1877, for New Ferry Church. *Lent by Sir Sydney Cockerell.*

22 FREY, by Sir E. Burne-Jones, for a house at Newport, U.S.A., 1883. *Lent by City Museum and Art Gallery, Birmingham.*

23 ODIN, by Sir E. Burne-Jones, for a house at Newport, U.S.A., 1883. *Lent by City Museum and Art Gallery, Birmingham.*

24 THOR, by Sir E. Burne-Jones, for a house at Newport, U.S.A., 1883. *Lent by City Museum and Art Gallery, Birmingham.*

25 DAVID weeping over his dead son, by Sir E. Burne-Jones, 1896, for St. Cuthbert's, Newcastle. *Lent by Sir Sydney Cockerell.*

26 THE LAST JUDGMENT, by Sir E. Burne-Jones, for St. Philip's, Birmingham. (Photographic enlargement, coloured in tempera and chalk.)

27 ST. BARBARA, by Sir E. Burne-Jones, for Whitelands College, Chelsea.

28 ADAM AND EVE, by Sir E. Burne-Jones.

29 THE FALL OF MAN, by Sir E. Burne-Jones.

30 A CHOIR OF ANGELS, by Sir E. Burne-Jones.

31 ANGEL holding lilies, by Sir E. Burne-Jones.

32 SYMBOLS OF THE EVANGELISTS, by Sir E. Burne-Jones, for Castle Howard.

33 THE NATIVITY, by Ford Madox Brown, 1861, for All Saints', Selsley, Glos. *Lent by Sir Sydney Cockerell.*

34 ZACHARIAH THE HIGH PRIEST, by Ford Madox Brown, 1872. *Lent by City Museum and Art Gallery, Birmingham.*

35 ST. SIMON, by Ford Madox Brown, 1874. *Lent by City Museum and Art Gallery, Birmingham.*

36 CHRIST IN MAJESTY, by D. G. Rossetti, *c.* 1862. *Lent by City Museum and Art Gallery, Birmingham.*

37 THE SERMON ON THE MOUNT, by D. G. Rossetti. Inscribed with pencil note beginning 'Dear Top . . .'. *Lent by Leeds Art Gallery.*

38 ADAM naming the lion and the roebuck, by Philip Webb.

39 ARMORIAL designs (2), by Philip Webb.

40 SYMBOLS of SS. Mark, Luke and John, by Philip Webb.

MURAL DECORATION

The revival of wall-painting was one of the chief ambitions of the firm from the beginning of its career, such work being undertaken both for churches and private houses. Early commissions for church decoration were obtained from the architects, G. E. Street and G. F. Bodley. Two outstanding examples are in St. Michael's, Brighton, and St. Martin's, Scarborough, both built by Bodley. The first non-ecclesiastical commission received by Morris was for the decoration of the smaller dining room in the South Kensington Museum, and the firm was largely responsible for the decorations in several houses built by Philip Webb, such as No. 1 Palace Green (Earl of Carlisle), Rounton Grange, Northumberland (Sir Hugh Bell), Clouds, East Knoyle, Wiltshire (Hon. Percy Wyndham). In 1881 Morris & Co. were employed to execute painted decoration, as well as textile hangings and wall-paper, for St. James's Palace.

41 STUDY for wall painting: The Wedding of Sir Degrevaunt. Designed by Sir E. Burne-Jones for Red House, 1860. *Lent by City Museum and Art Gallery, Birmingham.*

42 DESIGN for decoration at Stanmore Hall. *Lent by Morris & Co.*

43 ANGEL, for ceiling in Jesus College Chapel. *Lent by the Master and Fellows of Jesus College, Cambridge.*

44 FRIEZE, plaster. *Lent by Morris & Co.*

TAPESTRIES

The weaving of high-warp tapestries was begun by Morris in 1879 with no other instruction than that contained in a little book in the series, *Arts & Métiers*, published by the French Government before the Revolution. Large tapestry looms were set up at the Merton Abbey works, and a number of cartoons for tapestries were designed by Burne-Jones. Morris himself, and J. H. Dearle, a boy apprentice who became Works Manager, made other designs and worked out backgrounds for Burne-Jones's figure compositions.

45 VINE AND ACANTHUS, 1879. The first tapestry designed by Morris, and the only piece woven by himself. *Lent by Miss May Morris.*

46 POMONA, 1885. Designed by Sir E. Burne-Jones. *Lent by the Whitworth Art Gallery, Manchester.*

47 FLORA, 1885. Designed by Sir E. Burne-Jones. *Lent by the Whitworth Art Gallery, Manchester.*

48 THE WOODPECKER, 1885. *Lent by Sir Byron Peters.* (Plate I)

49 THE FOREST, 1887. The animals designed by Philip Webb.

50 THE STAR OF BETHLEHEM, 1890. Designed by Sir E. Burne-Jones. *Lent by Miss Carleton.*

51 THE ORCHARD, 1890.

52 VERDURE, 1892. Designed by J. H. Dearle, for 'Clouds', East Knoyle, Wilts. *Lent by Mrs. Lucius Gubbins.*

53 THE HOLY GRAIL, 1894. Designed by Sir E. Burne-Jones. *Lent by the Duke of Westminster.*

a. The Summons.

b. The Arming of the Knights.

c. The failure of Sir Lancelot.

d. The failure of Sir Gawaine and Sir Ywaine.

e. The Ship.

f. The Achievement.

54 ANGELI LAUDANTES, 1894. The figures designed by Sir E. Burne-Jones, the background by J. H. Dearle.

DESIGNS FOR TAPESTRY

55 VINE AND ACANTHUS. (See No. 45, Plate III.)

55*a* WOODPECKER. *Lent by Morris & Co.*

56 PEACOCK AND ACANTHUS. *Lent by Miss May Morris.*

57 THE STAR OF BETHLEHEM, by Sir E. Burne-Jones. (See No. 50.)

58 ANGELI LAUDANTES. The figures by Sir E. Burne-Jones, the background by J. H. Dearle. *Lent by the Fitzwilliam Museum, Cambridge.* (See No. 54.)

59 ANGELI MINISTRANTES. The figures by Sir E. Burne-Jones, the background by J. H. Dearle. *Lent by the Fitzwilliam Museum, Cambridge.*

60 DESIGNS (4) by Philip Webb for the animals in *The Forest. Lent by Mr. W. Hodson.*

EMBROIDERIES

Needlework was one of the earliest products of the firm. Mrs. Morris, Lady Burne-Jones, and others, executed embroideries for church and domestic decoration, and Morris himself made a number of embroidery designs.

61 PANEL: St. Catherine. Wool on velvet. Worked by Mrs. Morris for Red House. *Lent by Miss May Morris.*

62 PANEL: Guenevere (unfinished). Wool on linen. Worked by Mrs. Morris for Red House. *Lent by Miss May Morris.*

63 PANEL: Penelope. Wool on serge. Worked by Miss E. Burden (sister of Mrs. Morris) for Red House. *Lent by Miss May Morris.*

64 PANEL: Angel. Silk and gold thread on linen. Worked by Miss E. Burden. *Lent by Miss May Morris.*

65 PANEL: Flowerpot. Silk on wool. Worked by Miss May Morris. *Lent by Miss May Morris.*

66 PANEL: Vine. Silk on canvas. Worked by Mrs. Morris. *Lent by Miss May Morris.*

67 CUSHION-COVER. Wool on linen. Designed by D. G. Rossetti. Worked by Mrs. Morris. *Lent by Miss May Morris.*

68 HANGING: Honeysuckle. Silk on linen. Worked by Mrs. Morris and Miss J. A. Morris. *Lent by Miss May Morris.*

69 HANGING, with motto 'If I can'. Wool on canvas. From Red House. *Lent by Miss May Morris.*

70 PELMET (part). Silk appliqué on damask. Made for St. James's Palace. *Lent by Morris & Co.*

71 PORTIÈRE: Vine. Silk on linen. Worked by Miss May Morris. *Lent by Miss May Morris.*

72 BEDSPREAD. Silk on Indian cotton. *Lent by Miss May Morris.*

73 BEDSPREAD. Wool on linen. Designed by Miss May Morris. Worked by Mrs. Morris and her daughters. *Lent by Miss May Morris.*

74 BED HANGINGS. Wool on linen. Designed by Miss May Morris; verses by William Morris. Worked by Miss May Morris and her pupils. *Lent by Miss May Morris.*

75 CURTAINS (3). Wool on serge. From Red House. *Lent by Miss May Morris.*

76 CURTAIN: Sunflower. Wool on serge. From Red House. *Lent by Miss May Morris.*

77 BAG. Silk on velvet. Worked by Mrs. Morris. *Lent by Miss May Morris.*

78 BAG. Silk on silk. Worked by Mrs. Morris. *Lent by Miss May Morris.*

DESIGNS FOR EMBROIDERY

79 SS. CECILIA AND DOROTHEA, 1861. *Lent by City Museum and Art Gallery, Birmingham.*

80 GUENEVERE. For Red House. (See No. 62.) *Lent by Morris & Co.* (Plate IX)

81 FLAMMA. For Red House. *Lent by Morris & Co.*

82 APHRODITE. For Red House. *Lent by Miss May Morris.*

83 ARIADNE, by Sir E. Burne-Jones. *Lent by Sir Sydney Cockerell.*

84 CUSHION-COVER: Pomegranates (see No. 67), by D. G. Rossetti. *Lent by Miss May Morris.*

CARPETS AND RUGS

Pile carpets and rugs were first woven about 1879 in the coach-house which adjoined Kelmscott House, Hammersmith, where Morris lived from 1878 till his death in 1896. When the works at Merton Abbey were established, large carpet looms were set up there and the weaving was transferred from Hammersmith to Merton. 'Hammersmith' rugs and carpets bore their local trademark woven into the borders: a device consisting of the letter 'M', a hammer, and a symbol for the river.

85 CARPET. Woollen pile. From 'Redcar', Yorks.

86 DESIGN for above.

87 CARPET. Woollen pile. From 'Buller's Wood', Chislehurst, Kent.

88 CARPET. Woollen pile. From 'Clouds', East Knoyle. *Lent by Mr. Richard Wyndham.*

89 CARPET. Woollen pile. *Lent by Mrs. Lucius Gubbins.*

90 'HAMMERSMITH' Rug. Woollen pile. *Lent by Mrs. Olive Waddy.*

91 'HAMMERSMITH' Rug. Woollen pile. *Lent by Mrs. Mackail.*

92 'HAMMERSMITH' Rug. Woollen pile. *Lent by Mrs. Mackail.*

93 'HAMMERSMITH' Rug. Woollen pile. *Lent by Miss May Morris.*

94 'HAMMERSMITH' Rug. Woollen pile. *Lent by Mrs. Lucius Gubbins.*

TEXTILES

The great period of Morris's work as a designer and manufacturer of textiles began in 1875, when he studied dyeing at Leek with the help of a great expert, Sir Thomas Wardle (1831–1909). Morris investigated the receipts in old herbals and the information contained in the works of the elder Pliny, and did much to revive the forgotten technique of vegetable dyes, especially indigo, which he called 'the great substantive dye'. In 1877 a French silk-weaver from Lyons was employed by Morris & Co., and a Jacquard loom was set up in Ormond Yard, close to Queen Square. Owing to his practical work as a dyer, Morris was prepared to embark with confidence on the production of a wide range of textiles—printed cottons, printed velvets, woven fabrics in silk and wool, carpets and tapestries. Dyeing became an important part of the work at Merton Abbey.

95 CHINTZ: Wey.

96 DESIGN for above. *Lent by Morris & Co.*

97 CHINTZ: Tulip and Willow.

98 DESIGN for above. *Lent by Morris & Co.*

99 CHINTZ: African Marigold.

100 DESIGN for above. *Lent by Morris & Co.*

101 CHINTZ: Evenlode.

102 DESIGN for above. *Lent by Morris & Co.*

103 CHINTZ: Rose.

104 DESIGN for above. *Lent by Morris & Co.*

105 CHINTZ: The Strawberry Thief.

106 DESIGN for above. *Lent by Morris & Co.*

107 CHINTZ: Kennet.

108 DESIGN for above. *Lent by Morris & Co.*

109 CHINTZ: Snakeshead.

110 CHINTZ: Cray.

111 CHINTZ, stamped 'Morris and Company 26 Queen Sqr Bloomsbury'.

112 CHINTZ: Honeysuckle.

113 CHINTZ: Trent.

114 CHINTZ: Compton. (Plate IV)

115 VELVET: Pomegranate.

116 DESIGN for above. *Lent by Morris & Co.*

117 SILK TISSUE: Kennet.

118 SILK TISSUE: Persian.

119 SILK AND LINEN TISSUE: Cross Twigs. A trial piece.

120 SILK AND LINEN TISSUE: Cross Twigs. *Lent by Miss May Morris.*

121 SILK AND LINEN TISSUE. *Lent by Miss May Morris.*

122 LINEN TISSUE: Golden Bough.

123 BROCATEL: Persian. *Lent by Morris & Co.*

124 SILK DAMASK. *Lent by Miss May Morris.*

125 SILK DAMASK. *Lent by Miss May Morris.*

126 CURTAINS (pair). Cotton damask. *Lent by Miss May Morris.*

127 DOUBLE CLOTH. Cotton.

128 TRIPLE CLOTH, woollen. Vine and Pomegranate.

129 DOUBLE CLOTH, woollen. Violet and Columbine.

130 WOOLLEN TISSUE: Ispahan.

131 CURTAIN, woollen tissue. Bird. Designed for the drawing-room at Kelmscott House. (Plate II)

132 CURTAINS (pair), woollen tissue. Bird. *Lent by Sir Sydney Cockerell.*

133 CURTAINS, woollen tissue. Peacock and Dragon. *Lent by Miss May Morris.*

134 CURTAINS (pair), woollen tissue. Peacock and Dragon. From 'Clouds', East Knoyle.

135 CURTAINS (5), woollen tissue. Tulip and Rose. *Lent by Miss D. Walker.*

136 CURTAIN, woollen tissue. Tulip and Net.

WALL-PAPERS

Morris began to design a series of wall-papers for the firm in 1862. His designs were printed from wood-blocks by Messrs. Jeffrey & Co., of Islington, whose managing partner, Mr. Metford Warner, gave infinite care to the work. The quality of both paper and printing was remarkable, and the arrangement with Messrs. Jeffrey proved to be so satisfactory that it was continued permanently.

137 WALL-PAPER: Trellis. The earliest Morris wall-paper design. Birds by Philip Webb.

138 DESIGN for above. *Lent by Morris & Co.*

139 WALL-PAPER: Daisy. The earliest Morris wall-paper printed.

140 WALL-PAPER: Wreath.

141 DESIGN for above. *Lent by Morris & Co.*

142 WALL-PAPER: Pimpernel.

143 DESIGN for above. *Lent by Morris & Co.*

144 WALL-PAPER made for St. James's Palace.

145 DESIGN for above. *Lent by Morris & Co.*

146 WALL-PAPER: Fruit.

147 DESIGN for above. *Lent by Morris & Co.* (Plate V)

148 WALL-PAPER: Apple.

149 DESIGN for above. *Lent by Morris & Co.*

150 WALL-PAPER: Willow Boughs.

151 DESIGN for above. *Lent by Morris & Co.*

152 WALL-PAPER: Garden Tulip.

153 DESIGN for above. *Lent by Morris & Co.*

154 WALL-PAPER: Chrysanthemum.

155 DESIGN for above. *Lent by Morris & Co.*

156 WALL-PAPER: Jasmine.

157 DESIGN for above. *Lent by Morris & Co.*

158 WALL-PAPER: Blackthorn.

159 DESIGN for above. *Lent by Morris & Co.*

160 WALL-PAPER: Vine.

161 DESIGN for above. *Lent by Morris & Co.*

162 WALL-PAPER: Acanthus.

163 DESIGN for above. *Lent by Morris & Co.*

164 WALL-PAPER: Rose.

165 WALL-PAPER: Lily and Pomegranate.

166 WALL-PAPER: Autumn Flowers.

167 WALL-PAPER: Spring Thicket.

168 WALL-PAPER: Lily.

169 WALL-PAPER: Fruit. *Lent by Miss May Morris.*

TILES

Hand-painted tiles belong to the earliest period of the firm's work. Plain white tiles were imported from Holland and painted with figure subjects designed by Burne-Jones, Madox Brown, and Rossetti. Morris was mainly responsible for a variety of floral patterns.

The tiles here exhibited are mainly early experimental trials.

170 MOTTO, 'Si je puis', of William Morris. A type of tile designed for Red House. *Lent by Mr. H. C. Marillier.*

171 COLUMBINE. *Lent by Morris & Co.*

172 DAISY. *Lent by Morris & Co.*

173 POPPY. *Lent by Morris & Co.*

174 SPRAY. *Lent by Morris & Co.*

175 SCROLL. *Lent by Morris & Co.*

176 SWAN. *Lent by Morris & Co.*

177 ROSE. *Lent by Morris & Co.*

178 MINSTREL FIGURES (2). *Lent by Mr. H. C. Marillier.*

179 A MINSTREL FIGURE. *Lent by Mrs. Ross.*

180 THISBE. Designed by Sir E. Burne-Jones. *Lent by Morris & Co.*

181 PHYLLIS. Designed by Sir E. Burne-Jones. *Lent by Mrs. Ross.*

182 LUCRECE. Designed by Sir E. Burne-Jones. *Lent by Morris & Co.*

783 MEDEA. Designed by Sir E. Burne-Jones. *Lent by Mrs. Lucius Gubbins.*

184 HYPSIPILE, CLEOPATRA AND LUCRETIA. Designed by Sir E. Burne-Jones. *Lent by Sir William Rothenstein.*

185 ST. CECILIA. Designed by Sir E. Burne-Jones. *Lent by Morris & Co.*

186 DANTE. Designed by Sir E. Burne-Jones. *Lent by Mr. H. C. Marillier.*

187 CINDERELLA. Designed by Sir E. Burne-Jones. *Lent by Mr. H. C. Marillier.*

188 CINDERELLA Designed by Sir E. Burne-Jones. *Lent by Mrs. Ross.*

189 SUMMER. Designed by Sir E. Burne-Jones. *Lent by Mr. H. C. Marillier.*

190 A QUEEN. Designed by Sir E. Burne-Jones. *Lent by Mrs. Ross.*

191 HARE AND COCK. Designed by Philip Webb. *Lent by Morris & Co.*

192 THE TWELVE MONTHS. Designed by various members of the firm for Queen's College, Cambridge. *Lent by Morris & Co.*

DESIGNS FOR TILES

193 ANGELS OF DAY AND NIGHT, for Queen's College, Cambridge. *Lent by Morris & Co.*

194 MINSTREL FIGURES (7). *Lent by Morris & Co.*

195 SPRING. *Lent by Morris & Co.*

196 SUNFLOWER. *Lent by Morris & Co.*

197 ROSE. (See No. 177.) *Lent by Morris & Co.*

198 THE FOUR SEASONS (see No. 189), by Sir E. Burne-Jones. *Lent by Sir William Rothenstein.*

FURNITURE

The earliest Morris furniture was characterized by Gothic forms and painted decoration. Designs were made by Philip Webb, while Richard Jack, Webb's pupil, was responsible for certain later pieces. There is a tradition that some of the earliest furniture was designed by Ford Madox Brown. A chair, picked up in Sussex by A. Warington Taylor, business manager of the firm 1865–1870, served as model for a type of furniture which became well known as a product of Morris & Co.

199 CABINET. Designed by Philip Webb in 1861, and painted by William Morris with scenes from the legend of St. George. (Plate XI)

200 DESIGNS (4) for the above paintings.

201 SERVING TABLE, teak. Designed by Philip Webb. *Lent by Miss D. Walker.*

202 DINING TABLE, oak. Designed by Philip Webb, 1859, for Red House. *Lent by Miss Carleton.*

203 TABLE, oak. Designed by Philip Webb.

204 TABLE, oak. Designed by Philip Webb. *Lent by Mrs. Mackail.*

205 WORK-TABLE. Designed by Philip Webb for Mrs. Morris. *Lent by Miss May Morris.*

206 SETTLE. Designed by Philip Webb, the leather panels painted by various members of the firm. From Red House. *Lent by Miss May Morris.*

207 CHAIR. Designed by Philip Webb. *Lent by Miss May Morris.*

208 CHAIR. Designed by Philip Webb. *Lent by Miss May Morris.*

209 WHAT-NOT. Designed by Philip Webb. *Lent by Mrs. Lucius Gubbins.*

210 MIRROR. Designed by (?) Philip Webb. *Lent by Miss May Morris.*

211 BED. Designed by (?) Ford Madox Brown. *Lent by Miss May Morris.*

212 WASHSTAND. Designed by (?) Ford Madox Brown (repainted, except for floral ornament). *Lent by Mrs. Mackail.*

213 TOWEL RAIL. Designed by (?) Ford Madox Brown. *Lent by Miss May Morris.*

214 DRESSING-TABLE. Designed by (?) Ford Madox Brown. *Lent by Miss May Morris.*

215 CABINET. Mahogany, inlaid. Designed by Richard Jack. *Lent by Mrs. Lucius Gubbins.*

216 SECRETAIRE-CABINET. Mahogany, inlaid. Designed by Richard Jack. *Lent by the Marquis of Bristol.*

217 WARDROBE. Painted by Sir E. Burne-Jones, with scenes from the *Prioress's Tale*. *Lent by Miss May Morris.*

218 CHAIR with painted panels. *Lent by Mr. H. C. Marillier.*

219 CHAIR. *Lent by Mrs. Mackail.*

220 ARM-CHAIR, associated with D. G. Rossetti. *Lent by Mr. H. C. Marillier.*

221 PANEL, from a bookcase at Red House. Painted by D. G. Rossetti. *Lent by Mr. H. C. Marillier.*

222 DESIGN for side-board, by Philip Webb. *Lent by Morris & Co.*

METALWORK

The firm produced for a limited market a certain amount of work in metal, among which may be specially mentioned some candlesticks designed by Philip Webb. The execution of jewellery was entrusted to a working jeweller, who occupied the ground floor at 8 Red Lion Square.

223 CANDLESTICKS (pair), copper. Designed by Philip Webb for Sir E. Burne-Jones.

224 CANDLESTICKS (pair), brass. Designed by Philip Webb. *Lent by Miss May Morris.*

225 CANDLESTICKS (pair), copper. Designed by Philip Webb. *Lent by Miss May Morris.*

TABLE GLASS

Philip Webb designed table glass which was made for the firm at the famous Whitefriars Glass Works of Messrs. James Powell & Sons.

226 TABLE GLASSES. Designed by Philip Webb, 1859, for Sir E. Burne-Jones.

227 TABLE GLASSES (9). Designed by Philip Webb. *Lent by Miss D. Walker.*

228 TUMBLER. Designed by Philip Webb. *Lent by Mrs. Mackail.*

ILLUMINATED MANUSCRIPTS AND CALLIGRAPHY

Apart from his wide range of work for the firm, Morris's versatile genius found expression in the art of the book, and, mainly between 1870 and 1874, he produced a number of illuminated manuscripts, for the most part on vellum specially obtained from Rome. His work as a calligrapher changed his ordinary handwriting into one of remarkable beauty. The illuminated transcription of FitzGerald's version of the Rubáiyát of Omar Khayyám, executed in 1872 by Morris, Burne-Jones, and C. Fairfax Murray, is exhibited in the British Museum.

229 POEMS, 1870. Miniatures by Sir E. Burne-Jones and C. Fairfax Murray, some of the ornament by George Wardle. Given by Morris to Lady Burne-Jones. *Lent by Mrs. Mackail.*

230 POEMS. Discarded leaf. 1870. *Lent by Sir Sydney Cockerell.*

231 THE STORY OF KORMAK, on paper with watermark 1870. Unfinished pen decoration in sepia. *Lent by Sir Sydney Cockerell.*

232 VÖLSUNGA SAGA. Translated by William Morris and Eirikr Magnusson. Opening chapter with illuminated border. 1870. *Lent by Miss May Morris.*

233 Another copy, with cover designed by Philip Webb.

234 VÖLSUNGA SAGA. Miniatures by C. Fairfax Murray, floral ornament by George Wardle. *Lent by Miss May Morris.*

235 EYRBYGGYA SAGA. Translated by William Morris and Eiriker Magnusson. 1871. *Lent by City Museum and Art Gallery, Birmingham.*

236 THE RUBÁIYÁT OF OMAR KHAYYÁM. The first fifty verses. *Lent by Miss May Morris.*

237 THE RUBÁIYÁT OF OMAR KHAYYÁM. Miniatures by Sir E. Burne-Jones. 1871. *Lent by Lady Horner.* (Plate VI)

238 THE RUBÁIYÁT OF OMAR KHAYYÁM. Experimental and discarded leaves. 1871. *Lent by Sir Sydney Cockerell.*

239 THE TALE OF HALDAR (unfinished). 1873. *Lent by Sir Sydney Cockerell.*

240 HORACE, *Carmina* (unfinished). *Lent by Miss May Morris.*

241 HORACE. Experimental and discarded leaves, 1874. *Lent by Sir Sydney Cockerell.*

242 AENEID. Experimental and discarded leaves, 1875. *Lent by Sir Sydney Cockerell.*

243 EGIL'S SAGA. Pen outline. *Lent by Miss May Morris.*

244 HEIMSKRINGLA. Experimental and discarded leaves. *Lent by Sir Sydney Cockerell.*

245 HEIMSKRINGLA: the story of the Ynglings (unfinished). *Lent by Miss May Morris.*

246 KING HAFBUR AND KING SIWARD. *Lent by Miss May Morris.*

247 OGIER THE DANE. *Lent by Miss May Morris.*

248 GUNNLAUG. *Lent by Miss May Morris.*

249 THE ARABIAN NIGHTS. *Lent by Miss May Morris.*

250 LANCELOT. *Lent by Miss May Morris.*

251 PAGES OF WRITING (2). *Lent by Miss May Morris.*

252 CATALOGUE of Morris's Library (unfinished). 1880. *Lent by Sir Sydney Cockerell.*

KELMSCOTT PRESS

The Kelmscott Press, established in 1891, had no connexion with the business of Morris & Co. It was named from the Elizabethan house, Kelmscott Manor, close to Lechlade, Gloucestershire, which was Morris's country home from 1871. Premises were taken at 16 Upper Mall, within a stone's throw of Kelmscott House, Hammersmith, Morris's London residence. He designed two sets of type and a great number of initial letters and borders, which were engraved on wood. The roman fount of the Kelmscott Press was called 'Golden', from the title of William Caxton's translation, *The Golden Legend*, but it was first used for *The Story of the Glittering Plain*. 'Troy', a gothic or 'black letter' fount, was named from another Caxton reprint, *The Recuyell of the Historyes of Troye*. A third type, 'Chaucer', was a smaller size of 'Troy', and was used for the famous Kelmscott Press edition of *The Works of Geoffrey Chaucer*, which was issued from the Kelmscott Press a few months before Morris's death. In all fifty-three books came from the press, and for several of them Burne-Jones drew illustrations which were reproduced by wood-engraving. Infinite care was given to the choice of inks and the selection of hand-made paper. The books were printed on Albion hand presses.

253 MORRIS, W. *A Tale of the House of the Wolfings.* 1889. (Printed under the supervision of Morris before establishment of the Kelmscott Press.)

254 MORRIS, W. *The Story of the Glittering Plain, which has also been called the Land of the Living Men, or the Acre of the Undying.* 1891.

255 MORRIS, W. *Poems by the Way. Written by W. Morris.* 1891. The first book printed in two colours. (Plate VIII, *a*)

256 RUSKIN, J. *The Nature of Gothic, a chapter of 'The Stones of Venice'*. 1892.

257 CAXTON, W. *The Golden Legend*. Edited by F. S. Ellis, Vol. I. 1892.

258 CAXTON, W. *The History of Reynard the Foxe*. Edited by H. Halliday Sparling. 1893. One of ten copies printed on vellum. (Plate VIII, *b*)

259 MORRIS, W. *News from Nowhere, or an Epoch of Rest*. The frontispiece is from a drawing of Kelmscott Manor by C. M. Gere. 1892.

260 CAXTON, W. *The History of Godefrey of Boloyne and of the conquest of Jerusalem*. 1893.

261 CHAUCER, G. *The Works of Geoffrey Chaucer*. Edited by F. S. Ellis. (Woodcut illustration by Sir E. Burne-Jones, engraved by W. H. Hooper.) 1896. (Plate VII)

262 CHAUCER, G. Copy printed on vellum. One of thirteen, sold at 120 guineas each. *Lent by Miss D. Walker.*

263 CHAUCER, G. Copy bound in white pigskin with blind tooling and silver clasps, by Mr. Douglas Cockerell at the Doves Bindery. This was the only one of four designs for special bindings by Morris to be carried out. *Lent by Mrs. Mackail.*

264 LAUDES *Beatae Mariae Virginis*. Edited by S. C. Cockerell. 1896.

265 ILLUSTRATIONS (4) by Sir E. Burne-Jones for 'Cupid and Psyche', for a projected edition of *The Earthly Paradise*, 1866 (before foundation of Kelmscott Press). Blocks cut by Morris. *Lent by the Fitzwilliam Museum, Cambridge.*

266 DECORATIONS (9) for projected edition of *Love is Enough*, 1871 (before foundation of Kelmscott Press). *Lent by the Fitzwilliam Museum, Cambridge.*

267 DECORATION by Sir E. Burne-Jones for the projected edition of *Love is Enough. Lent by the Fitzwilliam Museum, Cambridge.*

268 DRAWING for illustration for projected edition of *Love is Enough*, by Sir E. Burne-Jones. *Lent by Miss May Morris.*

269 PROOF SHEETS (2 vols.) of *The Story of the Glittering Plain. Lent by Sir Sydney Cockerell.*

270 PROOF SHEETS (4) of *Poems by the Way*, 1891. *Lent by the Fitzwilliam Museum, Cambridge.*

271 DRAWING for illustration for *A Dream of John Ball*, 1892, by Sir E. Burne-Jones. Lettering by William Morris. *Lent by the Walthamstow Borough Council.*

272 ILLUSTRATION by Sir E. Burne-Jones for *The Golden Legend*, 1892. *Lent by the Fitzwilliam Museum, Cambridge.*

273 BORDERS AND ORNAMENTS for *Godefrey of Boloyne*, 1893. Blocks cut by W. H. Hooper.

274 BORDERS for *Godefrey of Boloyne*, 1893. Blocks cut by W. H. Hooper.

275 ORNAMENTS for *Godefrey of Boloyne*, 1893. Blocks cut by W. H. Hooper.

276 DESIGN FOR BORDER for *Maud*, 1893. Not used.

277 DESIGN FOR ORNAMENT for *The Well at the World's End*, 1896. *Lent by Miss May Morris.*

278 ORNAMENTS for *The Well at the World's End*, 1896. Blocks cut by W. H. Hooper.

279 DESIGNS FOR INITIAL LETTERS for *Chaucer*, 1896.

280 DESIGN FOR BORDER for *Chaucer*, 1896. *Lent by Miss May Morris.*

281 DESIGNS (2) FOR BORDER for *Chaucer*, 1896.

282 DESIGN FOR INNER BORDER for *Chaucer*, 1896.

283 DESIGNS (9) for illustrations by Sir E. Burne-Jones for *Chaucer*, 1896. *Lent by the Fitzwilliam Museum, Cambridge.*

284 PROOFS for the above. *Lent by the Fitzwilliam Museum, Cambridge.*

285 PROOFS (3) of unfinished pages for *Chaucer* with additional ornament inserted. *Lent by Sir Sydney Cockerell.*

286 DESIGN for the binding of *Chaucer*, 1896. *Lent by Miss May Morris.*

287 DESIGN FOR ORNAMENT for *The Earthly Paradise*, 1896–1897.

288 DESIGN FOR ORNAMENT for *The Water of the Wondrous Isles*, 1897.

289 TRIAL PAGES for projected edition of Froissart's *Chronicles* in Lord Berners' translation, 1897. *Lent by Mrs. Mackail.*

290 DESIGNS FOR ORNAMENTS (2 sheets). *Lent by Miss May Morris.*

291 DESIGNS FOR INITIAL LETTERS (2 sheets). *Lent by Miss May Morris.*

292 BORDERS, 1892–3. Blocks cut by W. H. Hooper.

293 INITIAL LETTERS. Blocks cut by W. H. Hooper.

294 INITIAL LETTERS. Blocks cut by W. H. Hooper.

295 ORNAMENTAL CAPITALS (2 sheets). *Lent by the Fitzwilliam Museum, Cambridge.*

296 ORNAMENTAL CAPITALS. *Lent by the Fitzwilliam Museum, Cambridge.*

297 BORDERS. *Lent by the Fitzwilliam Museum, Cambridge.*

298 PROOFS of initials and ornaments taken when Press was closing to show which of them were designed and engraved together. *Lent by Sir Sydney Cockerell.*

299 PROOFS (vol.) from electrotypes of all initials, borders and ornaments used at the Kelmscott Press, 1891–98. *Lent by Sir Sydney Cockerell.*

300 TRIAL SHEETS and proofs of larger books issued by the Kelmscott Press. *Lent by Sir Sydney Cockerell.*

301 PROOFS of title-pages and illustrations. *Lent by Sir Sydney Cockerell.*

302 TRIAL PAGE of 'Golden' type. *Lent by the Fitzwilliam Museum, Cambridge.*

303 TRIAL SHEETS (5) of 'Golden' type. *Lent by the Fitzwilliam Museum, Cambridge.*

304 SHEET OF PRINTING. *Lent by the Fitzwilliam Museum, Cambridge.*

305 PROOF (unique) of Morris's Address at Birmingham, February 21st, 1894, set up and printed at the Kelmscott Press before the type was transferred to the Chiswick Press, where this work was subsequently printed. *Lent by Sir Sydney Cockerell.*

306 PATTERN BOOK of woodcut initials and borders, kept by Morris. *Lent by Sir Sydney Cockerell.*

307 PROSPECTUSES (3) of books printed at the Kelmscott Press, May, 1892; March 9th, 1893; July 28th, 1897. *Lent by the Fitzwilliam Museum, Cambridge.*

308 LIST of expenses, 17th January to 7th July, 1891, kept by Morris, except for March 14th to March 28th, when he was ill. *Lent by Sir Sydney Cockerell.*

309 LIST of remaining stock at the Kelmscott Press, May 25th, 1898. *Lent by the Fitzwilliam Museum, Cambridge.*

310 TRIAL PAGES, specimens, agreements, etc., illustrating the history of the Kelmscott Press. *Lent by Sir Sydney Cockerell.*

PAINTINGS AND DRAWINGS

311 LA BELLE ISEULT. Probably painted in 1858 and believed to be the only finished easel-painting by Morris. *Lent by Miss May Morris.* (Plate X)

312 STUDY for above. *Lent by Mr. H. C. Marillier.*

313 STUDY for 'Tristram and Iseult on the Ship'. *Lent by Mr. H. C. Marillier.*

314 ADORING ANGELS. *Lent by City Museum and Art Gallery, Birmingham.*

315 ADORING ANGELS. *Lent by City Museum and Art Gallery, Birmingham.*

316 STUDY OF DRAPERY. *Lent by City Museum and Art Gallery, Birmingham.*

317 DESIGN for floral background. *Lent by Miss May Morris.*

318 DESIGNS (11) by Sir E. Burne-Jones for the series of the 'Months', used for the decoration of the Morris Room in the restaurant of the Victoria and Albert Museum. *Lent by Miss May Morris.*

318*a* THE SYMBOLS of St. Mark and Luke, by Philip Webb, for the organ screen of St. Mary and All Saints, Beddington, Surrey. *Lent by Morris & Co.*

HOLOGRAPH MSS.

319 HOLOGRAPH MS. of eight poems. *Lent by the Fitzwilliam Museum, Cambridge.*

320 POCKET BOOK, containing drafts of poems, experimental designs and notes from MSS. at British Museum, *c.* 1870. *Lent by Sir Sydney Cockerell.*

321 HOLOGRAPH MS. *News from Nowhere.* First draft to Chapter XVI. 1890. *Lent by Sir Sydney Cockerell.*

322 HOLOGRAPH MS. 'The Days to Come', included in *Poems by the Way*, 1891. *Lent by Mr. J. W. Mackail.*

323 HOLOGRAPH MS. Preface to Ruskin's *Nature of Gothic*, 1892, with the sheets of the current edition marked by Morris for the Kelmscott Press edition, of which some leaves are inserted. *Lent by Sir Sydney Cockerell.*

324 HOLOGRAPH MS. *The Wood beyond the World*, 1894. (Inserted in this MS. are the original drawing by Sir E. Burne-Jones for the figure in the frontispiece to the Kelmscott Press edition and proofs on paper and vellum of this illustration with a background added by Morris.) *Lent by Sir Sydney Cockerell.*

325 VOLUME containing 'The Story of Hen-Thorir', 'The Story of the Banded Men', 'The Story of Howard the Halt', translated and engrossed by William Morris. *Lent by the Fitzwilliam Museum, Cambridge.*

326 HOLOGRAPH MS, 'The Lovers of Gudrun', for *The Earthly Paradise*. *Lent by the Fitzwilliam Museum, Cambridge.*

327 HOLOGRAPH MS., 'The Story of Dorothea', an unpublished poem intended for *The Earthly Paradise*. *Lent by the Fitzwilliam Museum, Cambridge.*

328 HOLOGRAPH MS., verses for the tapestry 'Pomona'. *Lent by Mr. J. W. Mackail.*

329 HOLOGRAPH LETTER from Morris to Ruskin, April 15th, 1883, concerning the firm's methods of glass painting. *Lent by Sir Sydney Cockerell.*

PORTRAITS, PERSONAL RELICS, ETC.

330 PORTRAIT of William Morris, by G. F. Watts, O.M., R.A. *Lent by the Trustees of the National Portrait Gallery.* (Frontispiece)

331 PORTRAIT of William Morris: a study for 'David the King' in Llandaff altar-piece, by D. G. Rossetti. *Lent by City Museum and Art Gallery, Birmingham.*

332 PLASTER RELIEF of William Morris, by A. J. Smith, 1890(?) *Lent by Mr. Morton Stephenson.*

333 PHOTOGRAPH of William Morris and Sir E. Burne-Jones in the garden at the Grange, Fulham, 1890. *Lent by Mrs. Mackail.*

334 CARICATURE, 'Topsy and Ned Jones settled on the settle in Red Lion Square', for the series, *Rossetti and his Circle,* by Max Beerbohm. ('Topsy' was the nickname bestowed on Morris at Oxford by Sir E. Burne-Jones.) *Lent by Mr. Hugh Walpole.*

335 PORTRAIT of Jane Burden (afterwards Mrs. William Morris), by D. G. Rossetti, 1857. *Lent by Miss May Morris.*

336 PORTRAIT of Jane Morris, by D. G. Rossetti, 1865. *Lent by Sir Sydney Cockerell.*

337 PORTRAIT of Jane Morris, by D. G. Rossetti, 1868. *Lent by Miss May Morris.*

338 MINIATURE of Jane Morris, by D. G. Rossetti. *Lent by Miss May Morris.*

339 BED, English, early seventeenth century, used by William Morris. *Lent by Miss May Morris.*

340 INKSTAND with quill pens, used by William Morris. *Lent by Miss May Morris.*

341 QUILL PEN and Pipe, used by William Morris at Kelmscott House, Hammersmith. *Lent by Miss May Morris.*

342 TOBACCO POUCH, Turkish, used by William Morris. *Lent by Miss May Morris.*

343 RELIC CASE, gold, repoussé, by R. Catterson-Smith, containing a lock of Morris's hair. *Lent by Miss May Morris.*

344 HELMET AND SWORD, made for Morris by an Oxford blacksmith, and used as properties for mural painting in the Oxford Union Society, 1857. *Lent by Walthamstow Borough Council.*

345 ARCHITECTURAL DRAWINGS (2) by Philip Webb for Red House, Upton, 1859.

346 ARCHITECTURAL DRAWING, by Philip Webb, for Well-House in garden of Red House, Upton, 1859.

347 PHOTOGRAPHS (8) by W. Pollard of interior and exterior of Red House, Upton. (See Nos. 345, 346.)

348 ALBUM of illustrations of the various homes of William Morris. *Lent by Sir Sydney Cockerell.*

349 JEWEL CASKET, cedar, with mounting of wrought iron. Panels painted by various hands, including those of D. G. Rossetti and Mrs. Rossetti (E. E. Siddal). *Lent by Miss May Morris.*

350 CARICATURE by Sir E. Burne-Jones, drawn on the back of a letter, dated May 2nd, 1896, to Mrs. Mackail (Margaret Burne-Jones). *Lent by Mrs. Mackail.*

351 ACCOUNT BOOKS (2) of Sir E. Burne-Jones with the firm of Morris & Co. *Lent by the Fitzwilliam Museum, Cambridge.*

352 DRAWINGS (18) for illustrations by E. H. New for *The Life of William Morris*, by J. W. Mackail. *Lent by the Walthamstow Borough Council.*

LIST OF LENDERS

Birmingham, City Museum and Art Gallery.
Bristol, Marquis of.
Carleton, Miss Margaret.
Cockerell, Sir Sydney.
Fitzwilliam Museum, Cambridge.
Gubbins, Mrs. Lucius.
Hodson, Mr. William.
Horner, Lady.
Jesus College, Cambridge.
Leeds, City Art Gallery.
Mackail, Mr. J. W.
Mackail, Mrs.
Marillier, Mr. H. C.
Morris & Company.
Morris, Miss May.
National Portrait Gallery.
Peters, Sir Byron.
Ross, Mrs. J. A.
Rothenstein, Sir William.
Stephenson, Mr. Morton.
Waddy, Mrs. Olive.
Walker, Miss Dorothy.
Walpole, Mr. Hugh.
Walthamstow Borough Council.
Westminster, Duke of.
Whitworth Art Gallery, Manchester.
Wyndham, Mr. Richard.

All objects without a lender's name are the property of the Victoria and Albert Museum, many of them having been presented by Morris & Company.

THE PLATES

Beneath each plate the number under which the object is described in the Catalogue will be found.

PLATE I

I am a king and chief · woe am the tree barks thief :
ever twist trunk and leaf · chasing the prey · ·

PLATE II

PLATE III

PLATE IV

PLATE V

RUBÁIYÁT OF OMAR KHAYÁM

Articulation answered, once did live,
And merry-make; and the cold lip I kissed
How many kisses might it take — and give!

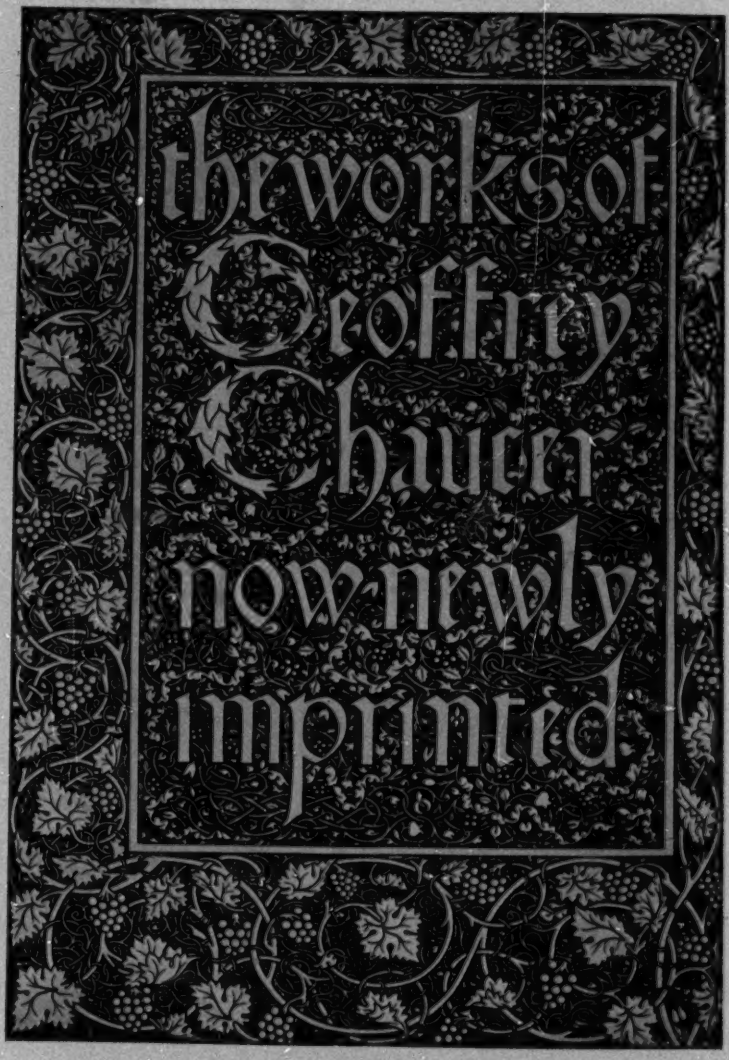
XXXV

For in the market-place one dusk of day
I watched the potter thumping his wet clay
And with its all obliterated tongue
It murmured — Gently, brother, gently, pray!

XXXVI

Ah, fill the cup: — what boots it to repeat
How time is slipping underneath our feet
Unborn Tomorrow, and dead Yesterday
Why fret about them if Today be sweet!

PLATE VII



A GARDEN BY THE SEA.

A Garden by the Sea.

KNOW a little garden-close,
Set thick with lily and red rose,
Where I would wander if I might
From dewy morn to dewy night,
And have one with me wandering.

a

255

NOW was Bellyn the Ramme angry that Kywart his felawe was so longe in the hole and called lowde. Come out, Kywarte, in the deuels name! how longe shal Reynart kepe you there? Haste you & come late vs goo. Whan Reynard herde this, he wente out & saide softly to Bellyn the Ramme. Lief Bellyn, wherfore be ye angry? Kywart speketh wyth his dere aunte: me thynketh ye ought not to be displesid therfore. He bad me saye to yow ye myght wel go to fore, and he shal come after: he is lighter of fote than yow, he muste tarye a whyle wyth his aunte and her chyldren, they wepe & crye by cause I shall goo fro them. Bellyn sayde: What dide Kyward, me thought he cryed after helpe?

b

258

PLATE IX

PLATE X

Photograph by Messrs. Emery Walker Ltd.

PLATE XI

a

b

Detail of above